

STUDY ON LANGUISHING JEWELRY ART AND ITS RELEVANCE IN MODERN CONTEXT



THEWA- A TIMELESS CRAFT



OBJECTIVE OF RESEARCH

- To do a descriptive ethnographic study, in order to document the evolution of “Thewa craft” of Pratapgarh.
- To develop a sustainable model, for luxury design & product development.
- Socio-cultural interventions through design & techniques, leading to product development for contemporary luxury market, with the craft’s traditional sensibilities (USP).
- To develop a sustainable model for THEWA CRAFT through design and technical interventions for it to re-establish in the current context.

SIGNIFICANCE

The word derived from Rajasthan language meaning “Setting”

A 350 year old technique of fusing 23 kt gold sheet with 40 gauge to a colored glass

Geographical indications authorities awarded to the famous ‘Thewa Art’ of Rajasthan’s Pratapgarh district



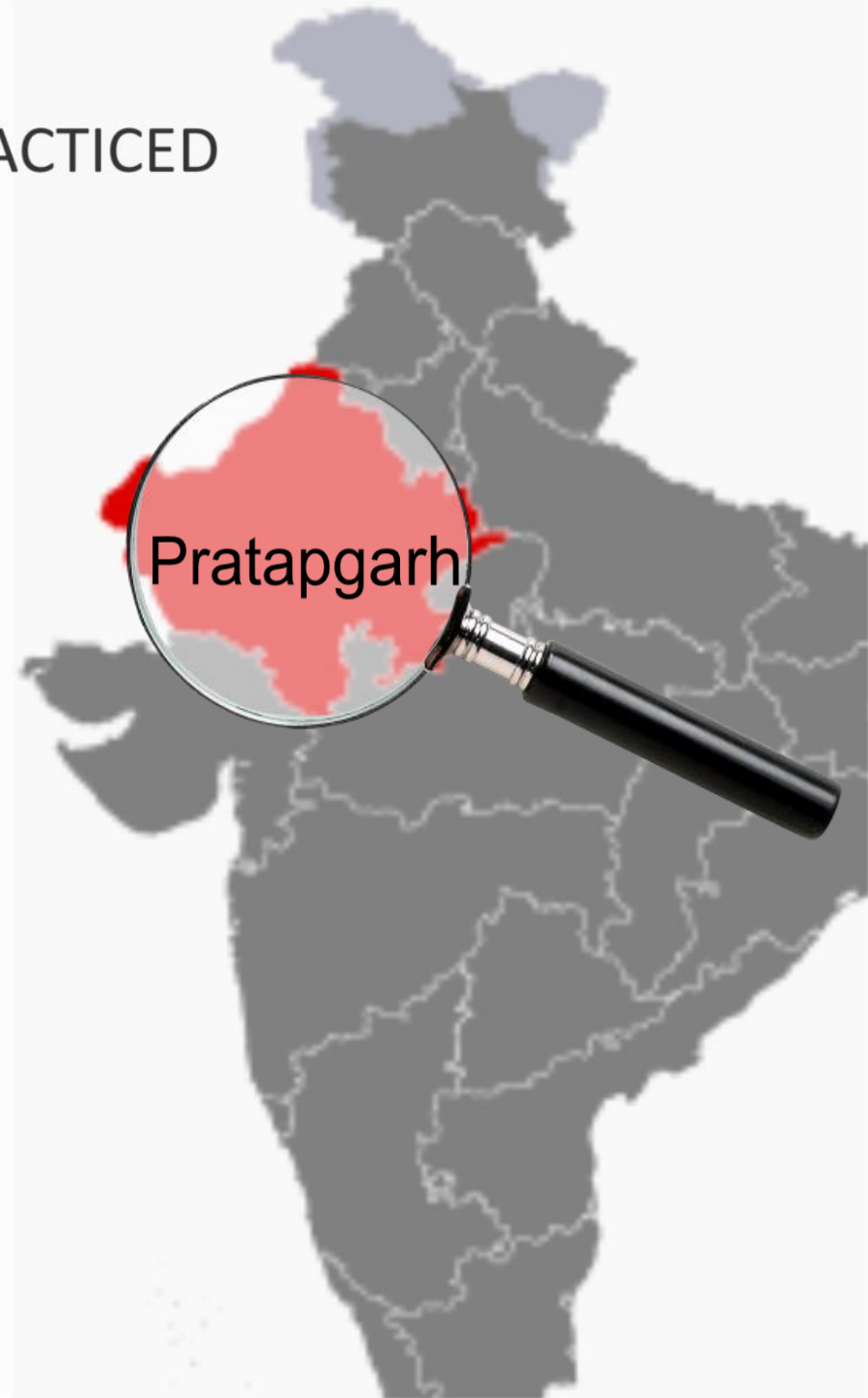
Craft is not practiced outside the family lineage.

Unlike other jewelry / adornments, its designs revolve around events and stories.

It involves very minute work, to be very delicately done, with specially groomed tools.

BORN & PRACTICED

- It was commenced by Nathu Lal Sonewala in the year 1707
- Maharaja Samant Singh, King of the Princely State of Kishangarh, Mewar decided to patronage this art 1767 and granted a jagir to Nathu LalSonewal, also gave them a Title of “Raj Soni”
- 14 families of this lineage that practice this craft today.
- To encourage and felicitate this rare and unique form of jewellery designing, Govt. Of India has also issued a POSTAL STAMPS and miniature sheet in the year 2004.



Process

Ground work



23 k gold 40 gauge sheet



Wada (Frame) is prepared to define shape



Soldering gold 40 gauge sheet to silver frame



Raar (lac) is warmed and the metal is fixed onto it

Scribing



Traditional designs are drawn on the gold surface with a pointed steel scriber.



Leaving frame intact, the internal background of the design is removed by piercing



The finished pierced work (the waki patti) is heated and stripped from the lac



Transparent and bubble free glass cut into a shape corresponding with that of a decorated foil.

Glass fusing



For fusing glass is placed on pierced gold foil with abrak (mica) to which glass adhere when heated.



Together they are transferred to open crucible filled with, temperature high enough to fuse gold and glass (below gold melting point)



Finished THEWA piece



Finished unit is fixed (jadna), into a bezel that has been prepared by the goldsmith

PRODUCT CATEGORIES

Personal Adornment

- Bangles
- Brooch
- Pendent
- Earrings
- Bindiya (mang tikka)
- Necklace
- Finger rings
- Tie pins
- Cuff-links



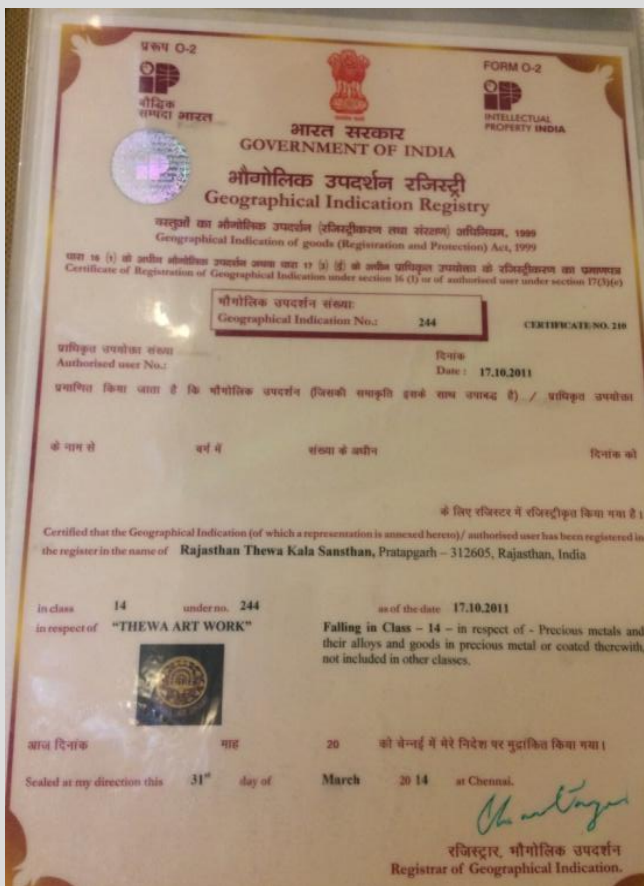
Others

- Trays
- Photo Frames
- Rose water sprinkler
- Ashtrays
- Card boxes
- Beetle nut cutter
- Perfume bottles





Achievements

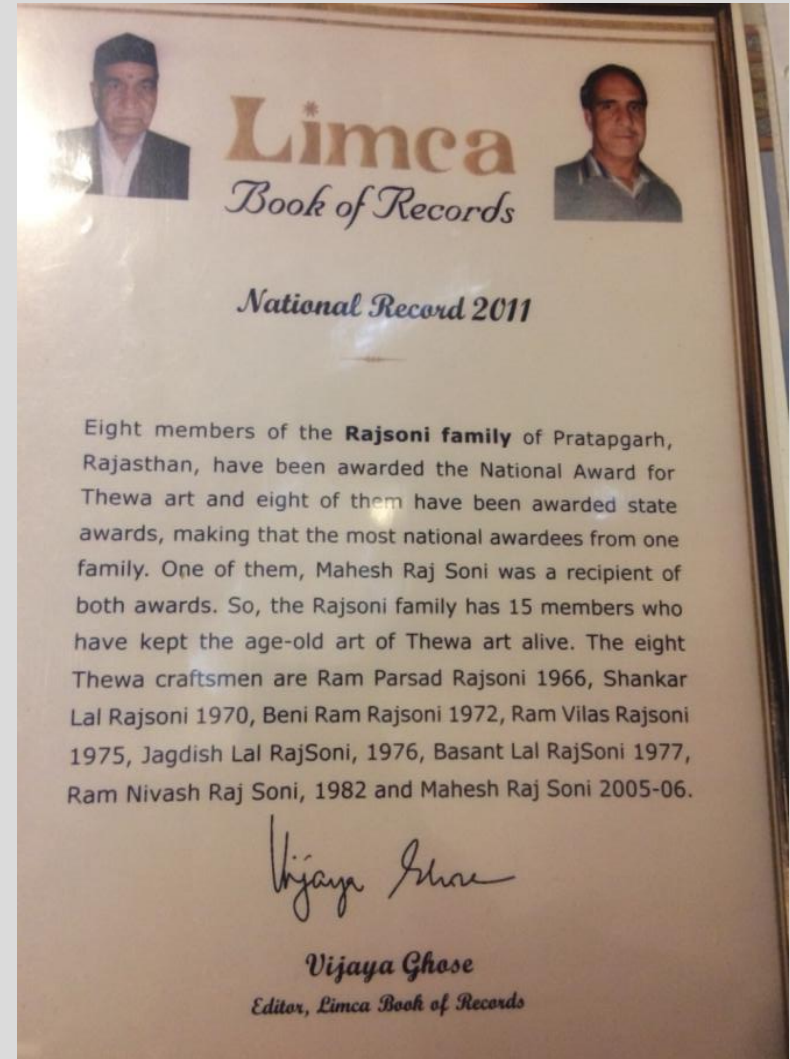


Geographical indications authorities awarded to the famous ‘Thewa Art’ of Rajasthan’s Pratappgarh district

Serial No.	Award & year	Awardee
1	Ram Prasad Rajsoni	National Award 1966
2	Ram Vilas Rajsoni	National Award 1974
3	Laxmi Narayan Rajsoni	State Award 1976
4	Jagdish Lal Rajsoni	National Award 1977
5	Ram Vilas Rajsoni	State Award 1978
6	Mahesh Rajsoni	State Award 1984
7	Nirmal Rajsoni	State Award 1987
8	Harish Kumar Rajsoni	State Award 1989
9	Rajendra Kumar Rajsoni	State Award 1990
10	Virendra Kumar Rajsoni	State Award 1999
11	Jagdish Lal Rajsoni	Shilp Guru Award 2002
12	Ram Manohar Rajsoni	State Award 2002
13	Mahesh Rajoni	National Award 2006
14	Pawan Rajsoni	State Award 2008



The only craft whose craftsmen possess maximum number of national and international awards and still continuing.
For the same reason they also hold Limca Book Award.





Padma shree awarded to Mr. Mahesh Rajsoni- 8th April 2015



Design language

INSPIRATION :



- MYTHOLOGICAL DESIGNS
- consist popular subjects such as Shri Nath Ji, Ram Darbar, Ram Parivar, Shiva panchayat



- SECULAR DESIGNS
- consist motifs of olden times reflect the lifestyles of the patrons - hunting scenes with elephants and palanquins, deer, peacocks and lions, Maharana Pratap riding his illustrious horse Chetak, soldiers engaged in war, Krishna with the gopis etc. Also imaged of Mrigaya, Hunting scenes, king's procession, lots of flora & fauna, geometry (tessellations).



SWOT ANALYSIS

STRENGTH



- Strong Heritage and History (constituents of luxury)
- Unique combination of gold and glass
- Comparatively low capital costs / investment
- Possibility of exploration is infinite.
- Designs are based on a story line.
- Skilled
- Can be experimented and combined with different crafts.

OPPORTUNITIES



- Product innovation and diversification
- Due to govt. support to this craft and all the national and international awards and acclaims this craft can be repositioned in the market with different product categories.
- Considering the low capital investment requirement this can be freshly introduced as a fashion lifestyle product for the middle, upper middle and the elite consumer profiles .



WEAKNESS



- Not much change in techniques/material and designs
- Un-willingness of Raj Soni family to share the craft techniques
- Limited exposure and Understanding of ever changing market dynamics and consumer.
- Least interest shown by the generation Z, who have ventured into other professions.
- No self challenging attitude.

THREATS



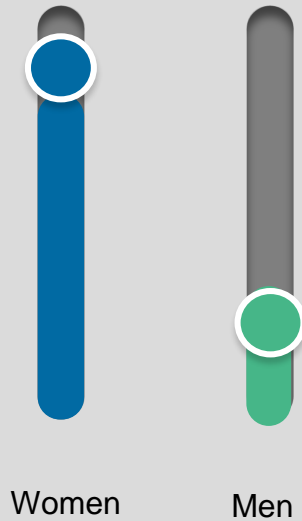
- Languishing craft
- Due to the content attitude of its practitioners this craft is quickly diminishing.
- Its competitors such as kundan meena jewelery have far more market share and popularity.
- Its imitation jewelery (plastic and acrylic) is quickly claiming its huge market share due to low costs and range.

Discussions And Results

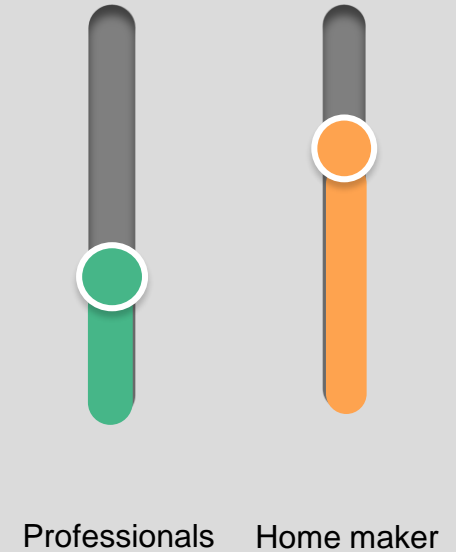
UNDERSTANDING CLIENT THROUGH INTERACTIONS AND QUESTIONNAIRE :

The age group of interviewed clientele varied from 25-55

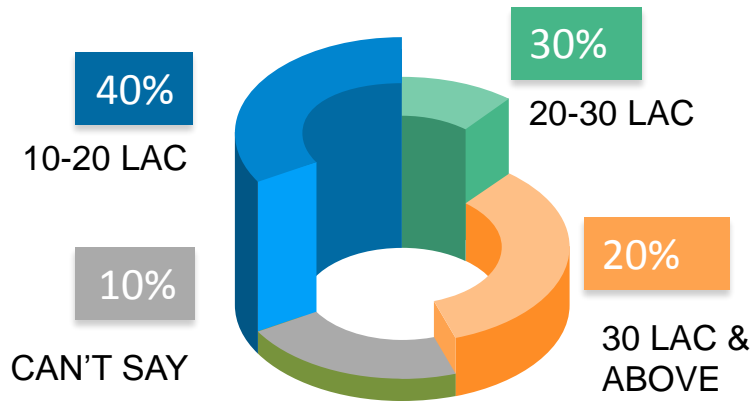
Gender interacted with focused client group



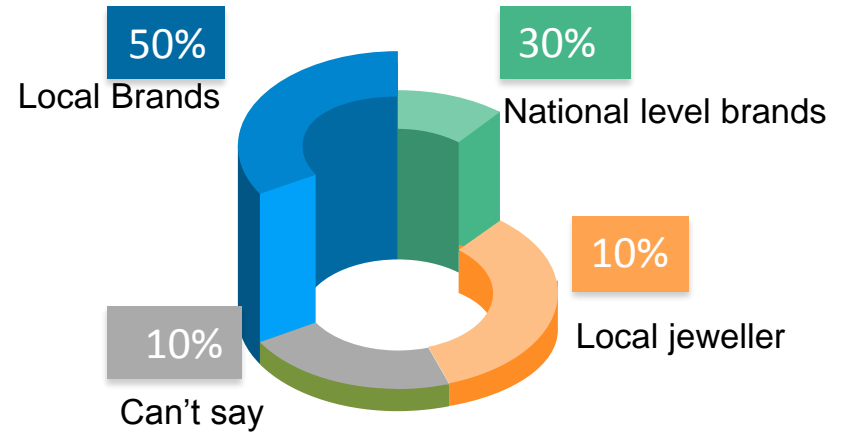
Professional commitment of women clientele



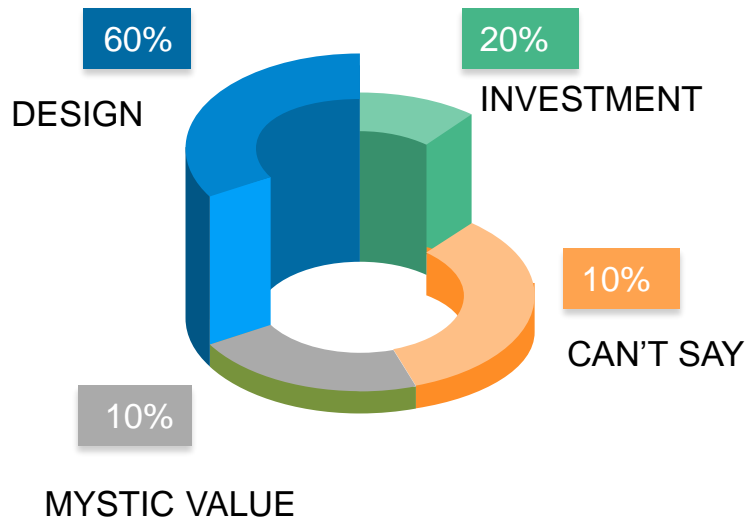
Annual household income



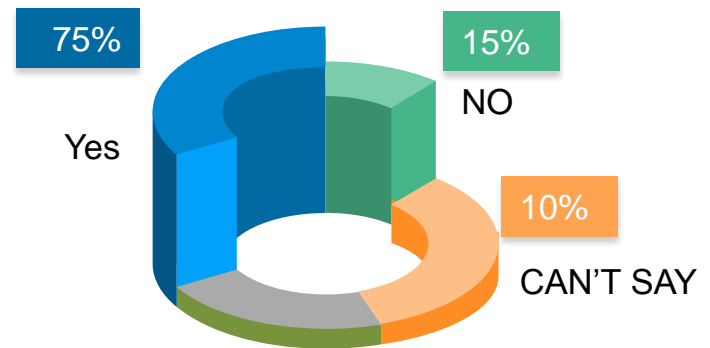
Jewelers preference



You buy thewa because



Would you prefer a new product range in thewa with better finish and fresh designs



Understanding craftsmen

- Breaking of shackles to explore new avenues
- Acceptance towards newer formative market origins
- Involvement of gen next with new marketing possibilities
- Acceptance of modern available techniques and resources

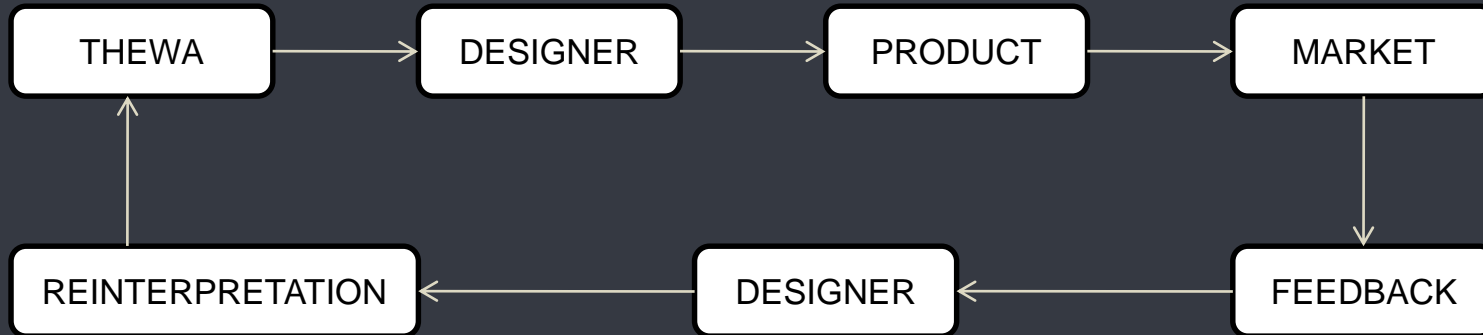


Understanding And Scope Of Interventions

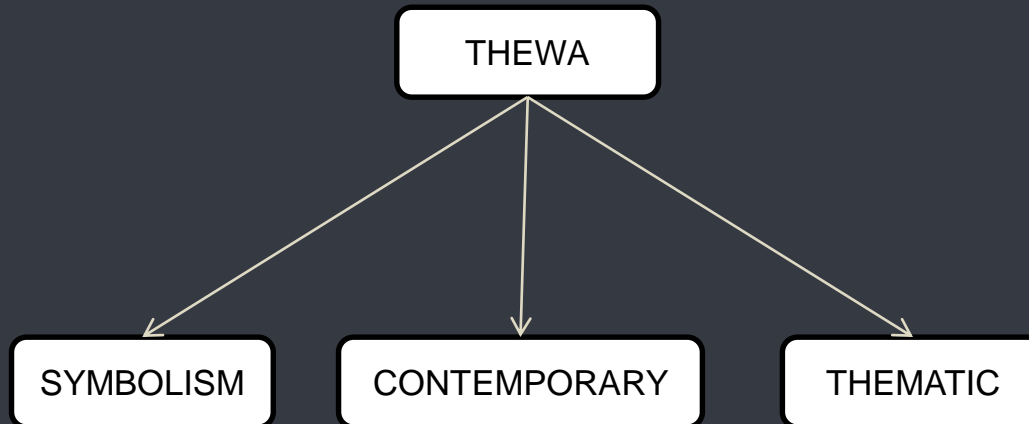
- New Product Range
- Production Innovation And Diversification
- Different Market Segments
- Introducing New Design Methodology
- Quality Can Be Improved
- Exploring And Combining Different Material
- Low Capital Investment
- Branding, Marketing And Repositioning Is Challenging .

Proposed models for interventions

MODEL 1 (Product centric)

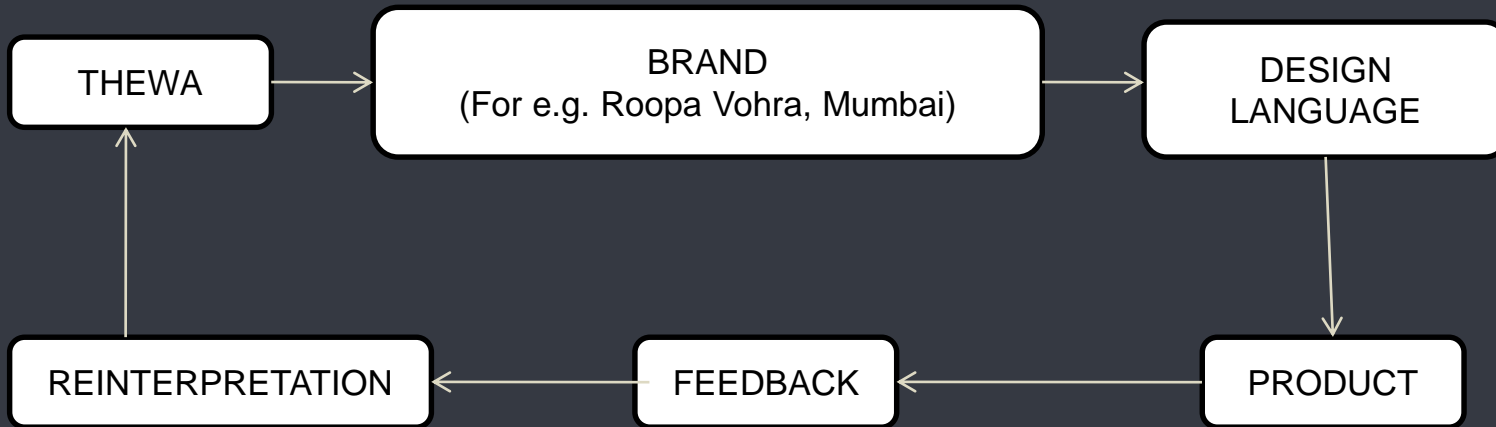


MODEL 2(Narrative centric)

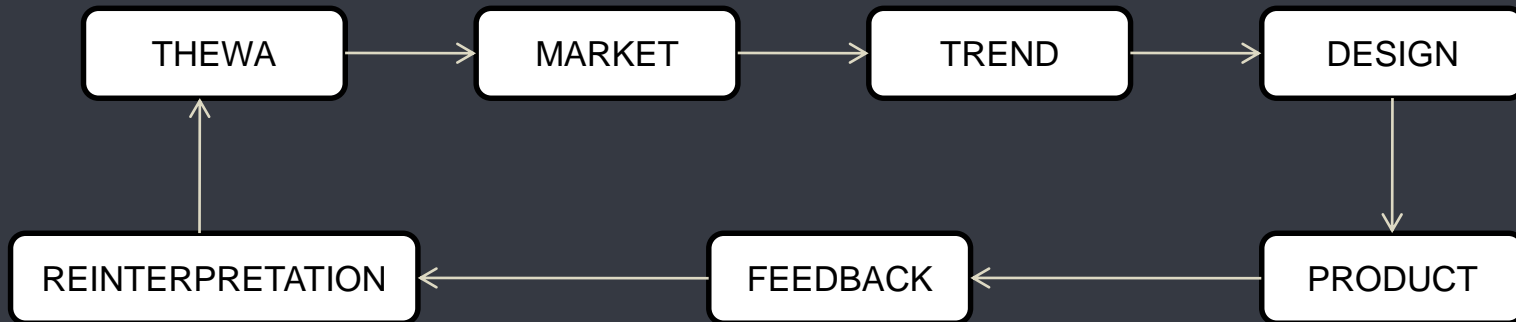


(CHANGE OF VISUAL CONTEXT WITH REFERENCE TO MARKET DYNAMICS)

MODEL 3(Brand centric)



MODEL 4(Curriculum centric)



FEW SMALL INITIATIVES FOR REVIVAL

- Collaboration with jewellery brands and stores.
- Collaborative effort with organizations like GJSCI.
- Limiting the role and dominance of middle men.
- Increasing the role of design institutes such as NIFT, NID, IIGJ, IICD etc to introduce newer design possibilities.
- A program or a strategy can be devised to adopt this craft for a certain period of time and promote it in various phases.
- Possibility in various N.G.O. taking initiatives in marketing and promotions.
- Consumer Interest
- Foreseen possibilities that can be explored to improve the relevance of Thewa in the modern context.

Conclusion

- Acceptance towards new product and design language.
- Re-positioning of thewa as a brand.
- Acceptance of newer manufacturing techniques and possibilities there is now more potential of price fluctuation and negotiation.
- With decentralization of work there has been a significant improvement in traditional forms and motifs, with context to the new market requirements.
- Substitutes and imitation has badly affected market.

PRISTINE – TARAKASI (SILVER FILIGREE)



OBJECTIVE

- To revive the TARAKASI (SILVER FILIGREE) Crafts through research and create constructive environment for promoting this craft through developing sustainable model.
- To identify the market opportunities and its relevance in modern context as compared to casted and 3d printed jewellery .
- To observe and identify the gaps in industry linkages with relevant sector .
- To study the possibilities in order to promote design development, product innovation and product diversification which could develop craft person



Significance

- More than 500 years old, the craftsmanship on silver by Cuttack artisans has earned it the name of **Silver City**.
- Unique art of working with fine silver wires
- Traditional motifs of the flora and fauna are popular; however, the versatility of the art is not restricted by tradition.
- Intricacy is the USP

ORIGIN AND HISTORY

- This unique art form has flourished for years in the 1,000 year old city of Cuttack. It is said, art form was patronized the most during the Mughal era.
- Durga Puja' festival in Cuttack is not only famous for the status of 'Shakti Pitha' but also for the silver ornamentation of the Durga Pandals.
- Market segments: Manufacturers- Mahamandia Bazar

Wholesalers' and Retailers- Mansingh Patna



Process



Step 1: The silver is first melted to make rods, which are then converted into wires of different width.



Step 2: The wires made for making the outlines are soldered.



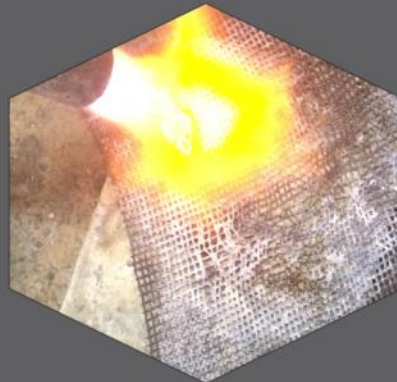
Step 3: The wires made for making the outlines are soldered.



Step 4: The craftsmen fill in the outlines giving the appearance of beautiful intricately woven gauzy patterns.



Step 5: The solder is turned into fine particles and then applied on the work piece.



Step 6: The piece is then soldered by applying heat .



Step 7: The surface of the piece is then finished by using burnisher (tool) and polished with traditional shikakai(fruit).



Step 8: Ready to sell (Finished piece).

Inspiration



Mythological

Konark Temple and Chakra, gods and goddesses or scenes from ancient epics like the Mahabharata

Secular

Inspirations from flora fauna

Tools



Tongs, cutter, hammer, hollow pipe, die for silver balls, small tongs, platform, small hammer, metal knife, earthenware pot, pair of tongs, earthen stove and oil container are the tools used for this work.

Product Range

PERSONAL ADORNMENT

- Pendant sets,
- Necklaces,
- Toe-rings,
- Brooches,
- Hair pins,
- Bangles,
- Anklets
- Cufflinks
- Tie pins

TRADITIONAL UTILITY

- Vermillion boxes,
- Betel nut boxes,
- Incense containers,
- spoons
- Idols
- God & goddess

DECORATIVES

- Candle stand
- Memento
- Showpieces
- Mobile stand
- Frames
- Handbags

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S.W.O.T ANALYSIS

STRENGTH

- Each piece of jewelry is hand crafted by a skilled craftsman
- The community stays as a family and makes jewelry to keep the craft alive.
- The cost of production is not very expensive
- Tools used in the process are very simple.

WEAKNESS

- Time taking Process
- Lack of young generation interest
- Lack of exposure to different market segments
- No branding and marketing skills
- Low wages
- Poor living conditions

OPPORTUNITIES

- Export to countries like Germany and Italy where silver is in high demand
- Up gradation of the technique
- Quality can be improved
- Design and product interventions
- Removal of middleman can profit the craftsmen
- Introduction to luxury market

Threats

- Technology like 3d printing can further diminish the hand made intricate work which is not possible in casting
- Lack in interest by artisans they are no more interested in design intervention

CURRENT SCENARIO

- Unexplored in terms of design intervention and product diversification
- No understanding of market trend.
- Low wages and no appreciations
- Decentralized and unorganized
- No Primary education
- No inputs and understanding of consumer
- Low wages
- High demand and low supply

Reasons for discontinuation of the craft by craftsmen

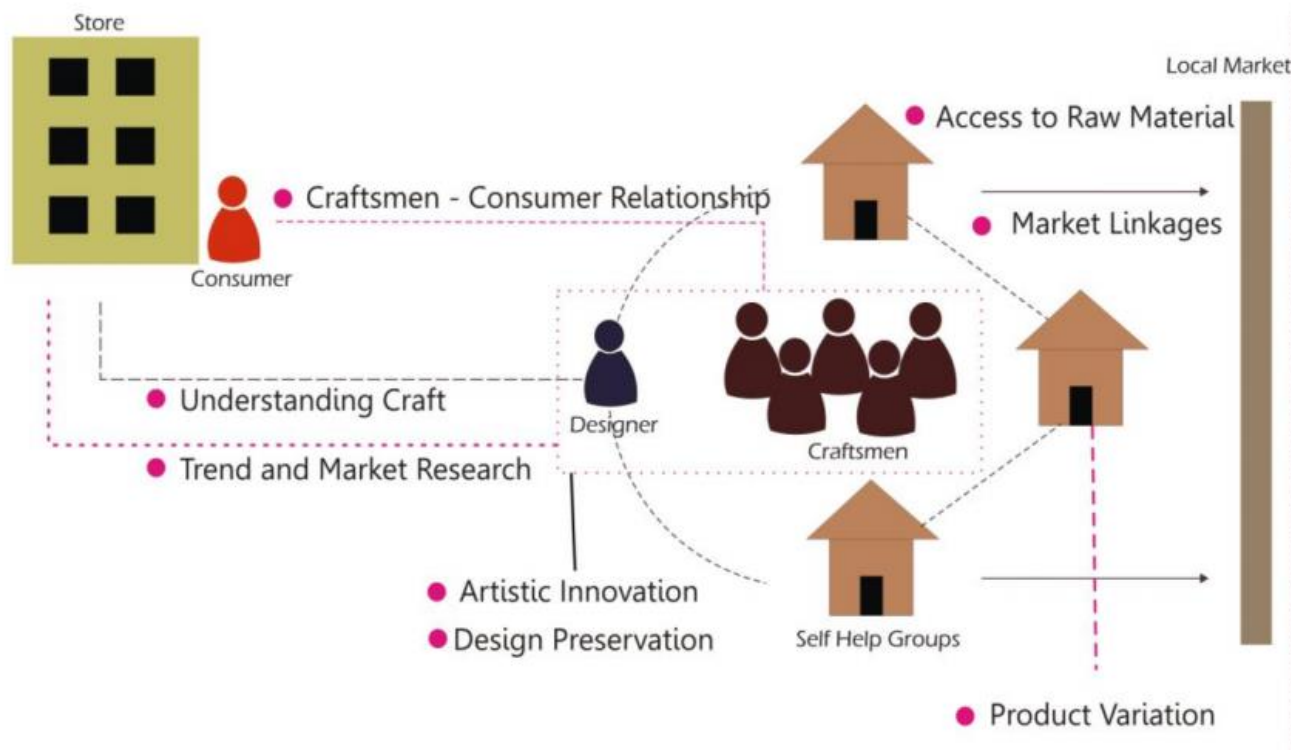
- Lack of interest of Gen next
- No Appreciation
- No inspiration for growth
- Lack of Branding and Marketing skills
- Lack of awareness of rights and government initiatives
- Middlemen exploitation
- Health issues
- Slow media

Scope of intervention

- Intervention by designers and manufacturers to reach to a larger audience
- Fine work is USP that can not be achieved by machines
- Product Intervention and design input with cost effective approach can reposition it in luxury market.
- Contemporary approach can tap to new consumer segments
- Export to countries like Germany and Italy
- Quality can be improved
- Combination and permutation can be explored
- Possibilities for innovations with methods, material, tools and process

PROPOSED MODEL

- Craftsmen is the dominating person in the design process, it helps in artistic innovation and also design preservation of the craft.
- The designer during this process helps the craftsmen in maintaining quality and also helping in by giving design inputs if needed.
- When this process is followed by many other self help groups the designer is able to get many design exploration leading to product variation without harming the skills of the craftsmen.



An example of revived craft

URUSHI ART

ARTIST KAZUMI MUROZE

- Dates back to Jomon period 145th century Bc to 10 century Bc 9000 years ago
- Remains today in form of national treasures and cultural assets imbued with cutting edge techniques and sensibilities from that era
- In the era embracing future of bullet trains Muroze sets to revive Urushi art in 1970.
- Celebrates 50 years of Japanese traditional arts and crafts at British museum London
- In 2008 was presented with the purple ribbon medal and designated a living national treasure (highest honor) by the Japanese government
- Has been awarded many such national and international awards



- Living national treasure is rewarded in recognition and support of culture of excellence
- Muroze is one of 114 such treasures.

•I think that it is a mistake to translate inheritance as tradition. “Not changing and being passed on” is inheritance, while tradition continually takes on a different shape. That is why the word “tradition” means the creation of new things.- by KAZUMI MUROZE

THANK YOU.....